

alingherman

p^rilude

for string quartet
or musicians who make mannered entrances

duration : ca. 4'30"-45" 2007

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version 1

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Which instruments?

Take preferably instruments, which may be considered as traditionally noisy to manipulate before starting to play on them.
Musicians who are used to play on different instruments of the same family should include at least 2 instruments (+ necessary stand(s)).
Maximum 2 musicians will do so.
(For example: a flute player could play on piccolo and regular flute.)

Which ensemble?

Try to arrange classical ensembles. (string quartet, trio + piano, etc...)
An already existing ensemble is to be preferred to a new one made just for this piece since this particular *Prilude* requires development of special communication and interaction processes.

Conductor needed? Counter?

The counting of seconds should be forwarded like an Olympic flame by discreet cueing signs as used in regular chamber music.

The ensemble could be conducted very discreetly from the audience, first row. This fact should **not** be emphasized at all (no entrance on stage, no stage lightening,...). The musicians should observe the conductor as discreetly as possible.

Possibly a big counter *or* 4 personal counters not visible from audience may be used instead of the help of a conductor. In this case, the starting together must be arranged very carefully.

Rehearsal of The piece...

The rehearsals should be observed by a director to ensure a good rendering. In case it is not possible, work with a video recorder to adjust your movements.

! Before any public performance a declaration must be sent to your national author's society !

Note

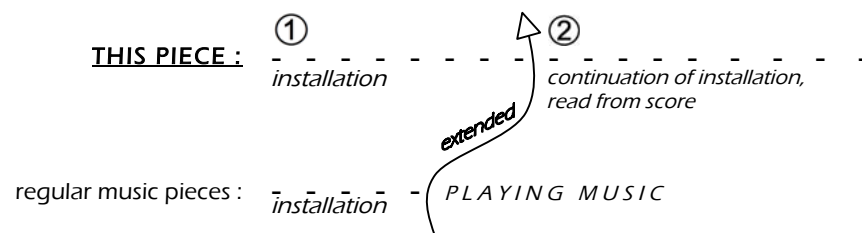
This *Prilude* is intended to capture and glorify the musician's installation movements before he starts to play. The combination of individual movements should produce a group choreography. The instruments should play only as many notes as are necessary to tune. They may possibly tune a second time. The musicians would like to play music but they are made « prisoners » by the preparation process which is longer than usual and gives then a theatrical effect.

The piece is composed of 2 parts :

① The first part must be freely improvised according to the given instructions (below) *but*

② The second part must be read from the score.

The two parts must be connected without ANY break, as naturally as possible.



Dress code : Black and elegant concert dress Attitude : Serious

Stage set-up : The necessary chairs, music stands and percussion instruments must be in place on stage before musicians arrive. Musicians' position (like a string quartet) :

2 3
1 4
audience

!NSTRUCTIONS concerning the performance of :

① The first part

The musicians enter the stage normally as if for a traditional classical concert. They acknowledge the audience and prepare for playing by sitting down, finding the right body position to play and fixing the instruments if necessary. All these movements should be as natural, normal and usual as possible, but slightly exaggerated in their quantity and duration. The audience should not doubt for a moment the musicians' serious intention to play ! The musicians need to find and feel the correct duration of this « fake » installation. Then, with an imperceptible sign they must cue the second part. This sign must be a specific and subtle movement/gesture/noise which must be decided on in advance by the musicians and performed by one of them when necessary/desired.

② The second part

The performers must individually conceive 6-8 personal movements divided in 3 categories : with/on instruments, with the body, other/with accessories (the catalogue of movements, below). These movements must be totally related to the real (classical) concert conditions. **Comical, fantasist or gag "played" movements are NOT allowed.** They must be enough visible from the audience. At least one of these movements must be totally silent.

The movements may be repeated freely. Each indication (Instr. ,  , ) represents generally one movement. The musicians may decide to perform more movements from the same category for one indication. Then, the movements must be performed one after each other without break. The performance of the same movement by more than 3 musicians must be avoided. Two movements may be played simultaneously by the same performer when the score indicates it. Any movement indication in the score means that the performer's glance is generally concentrated on the score (no body movements at all !), but sometimes he may observe the other musicians in order to secure their attention (ensemble's typical way to look at each other). The score is written in proportional notation (space=time) and may be annotated.

A special attention must be paid to develop the faces expression and the (visual) communication between musicians. Overplaying is prohibited !

A catalogue of examples of movements, including silent ones (notated $\mathfrak{S}$) :

With/on instruments (including bows, sticks, mallets) Instr.	With the body 	Other, with accessories
- position instrument - position reed - tune - clean - tighten bow ($\mathfrak{S}$) - prepare bow, sticks, mallets (<i>possibly silent</i>) - put the mute - put your instrument on a stand and take another instrument of the same family (winds for example) - ...	- touch your face, open mouth, close eyes - head rotation/to the side $\mathfrak{S}$ - hair styling, correction (including hair bend) (<i>silently</i>) - coughing $\mathfrak{S}$ - move legs (<i>silently</i>) - hands rub legs $\mathfrak{S}$ - looking at each other/audience (<i>silently</i>) - arm(s) remove wetness - change bottom position on the chair - yawning - nose blowing - ...	- adjust the bench (piano,...) - move the chair back/forward/to the side - correct music stand's position - correct dress position on body (stomach, shirt, jeans, top, underwear, socks, ...) - cleaning glasses (with a handkerchief) $\mathfrak{S}$ - looking at your watch (<i>silently</i>) - removing watch - rotate the score on the music stand (90°, 180°, 360°!) - ...

YOUR personal catalogue of movements (the movements above may be included as well !) :

Mark the silent ones for easier recognition!

With/on instruments (including bows, sticks, mallets) Instr.	With the body 	Other, with accessories
to be annotated by the musicians !		

F.A.Q. : Why haven't the movements been prepared by the composer ?

Answer : Since every musician has particular manners and personal unconscionable body movements, it makes no sense to lose this richness by anticipating and writing down in advance. Moreover, it is an illusion to consider all musicians the same. It is impossible to predict that the part 3 will be always performed by a woman with glasses, long hair who plays violin and who has specific tics with the right hand !

CUE VERSION - DOUBLE END ! "(a) Social life" project related function

The *Prilude* was conceived with two possible ends. Therefore the page #3 exists in two versions labelled *(end)* and *(cue)*, next to the page number.

"*(end)*" is a "standalone" version to be played without connecting and superposing another piece at the end.

"*(cue)*" is a version which offers the possibility to connect and superimpose another piece at the end : "*Intermède instrumental*" part of the music theatre project "*(a) Social life*". In this perspective three of the musicians (1,2&3) playing in "*Prilude*" are chased out by a *real* music played by a hidden ensemble next to them, on stage. The 4th player of the "*Prilude*" has a secret double role as he plays with this hidden ensemble as well.

Actually this special connectivity may be made and arranged with other pieces which have at least 4 clearly marked steps of progression at the beginning. Consider the "*Intermède instrumental*" as an example.

This "*(cue)*" version assists to integrate the *Prilude* in a larger performance without break instead of playing it separately and allowing audience clapping at the end.

The "*Intermède instrumental*" was written originally for ; Flute, Oboe, Violoncello, Harp and 2 Percussionists (tam-tam, tambourine, vibraphone and 3 triangles). The piece may be arranged for other ensembles as well.

In order to perform the "*(cue)*" version 2 stage technicians are needed. At the end of the "*Prilude*", they must come and take 3 chairs out of the stage as quickly as possible and in parallel with the three musicians leaving the stage.

The stage technicians dress in black. Clothes must cover the arms as well.

YOUR MOVEMENTS MUST BE INDIVIDUALLY PREPARED IN ADVANCE.
(Possibly according to advice given by musicians who have already observed you.)
Then, a relevant definitive choreography should be made TOGETHER to the possibilities given by the score. The score may be annotated by the musicians.
Furthermore, the performers must develop the facial expressions on the base of their movements ! The movements must be LINKED and cued as in a MUSIC piece.

Prilude

part ② : score

ALL movements are noisy except when otherwise indicated

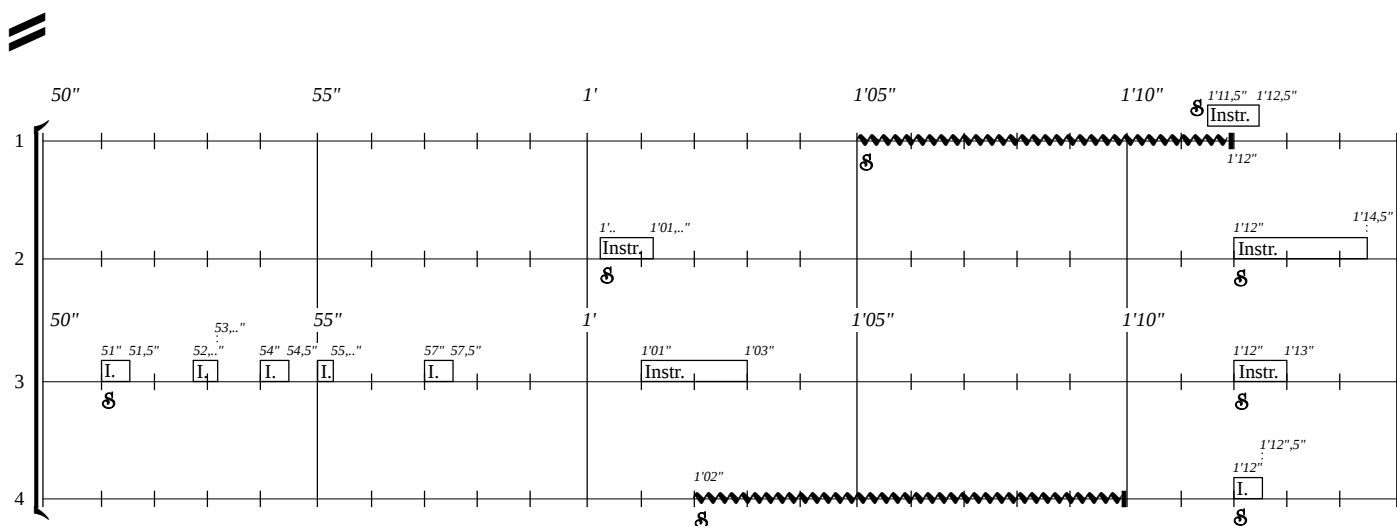
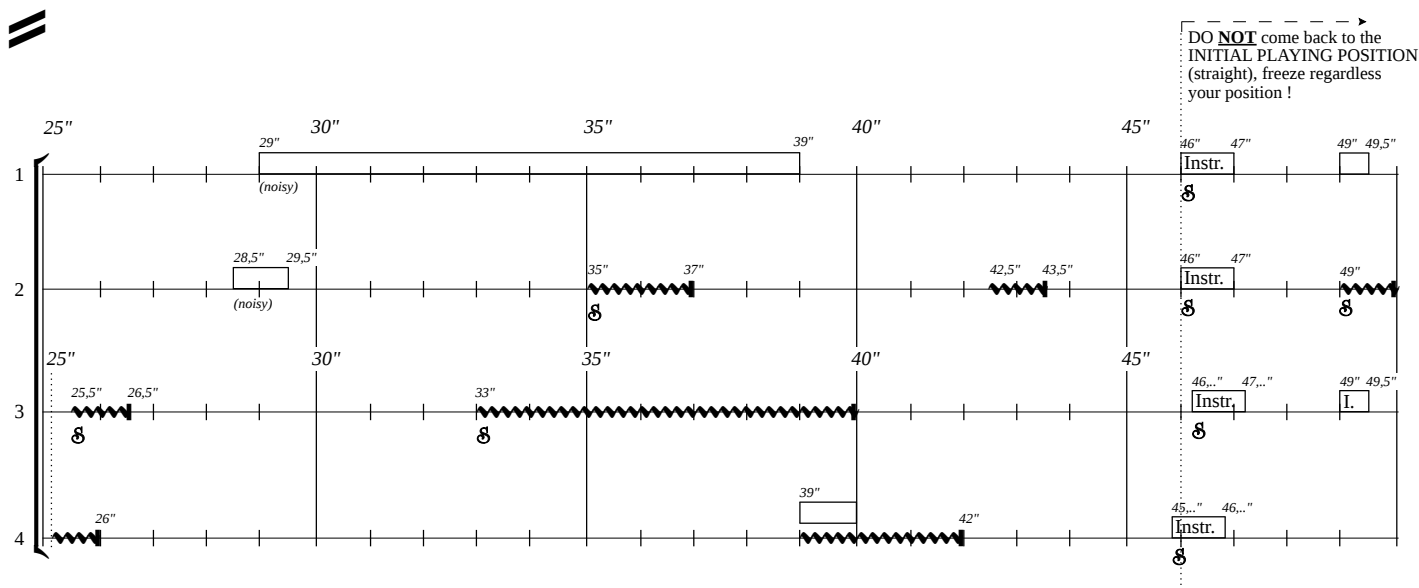
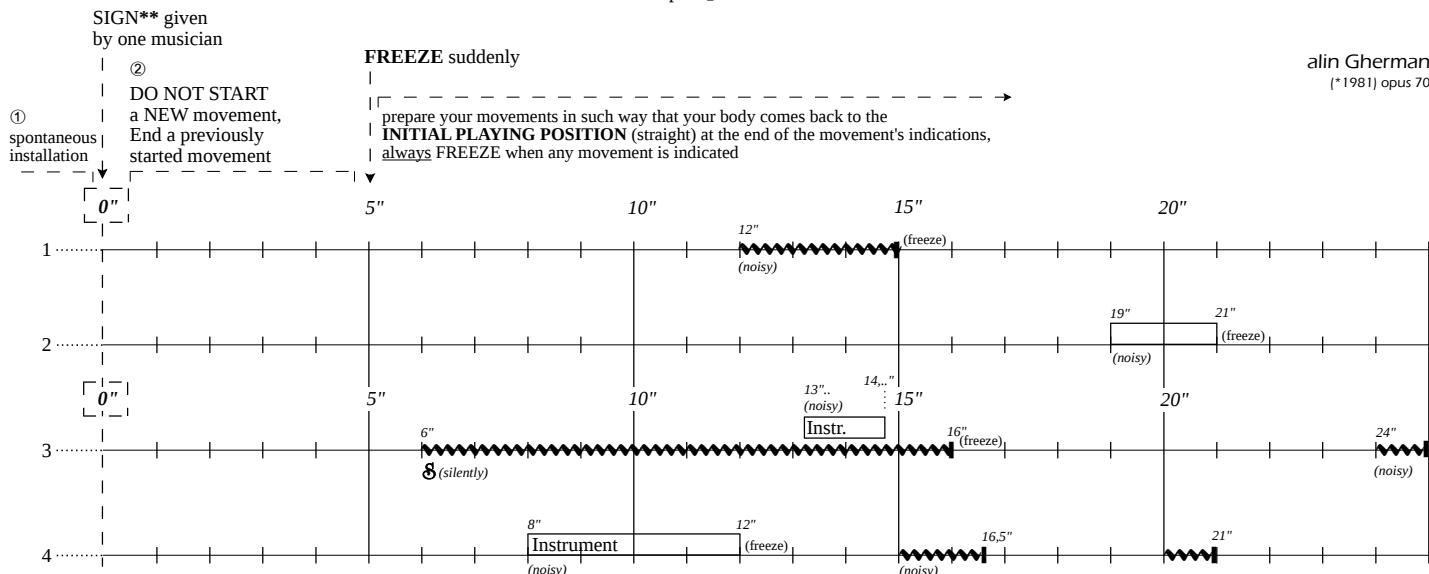
♩ = chose a silent movement*, applies only to the movement to which the sign is affixed

♩ = the movement *becomes* noisy

Instr./I. = with, on instrument(s)

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(* 1981) opus 70



* possibly more movements if desired but from the same category, to be performed one after each other

** see Note

The following pages of the document are
NOT INCLUDED in this free PREVIEW.

Contact Alin GHERMAN to obtain the full SCORE.

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